

Forbes Robertson in 'Hamlet' At Boyd's

At the Theaters



Miss Laura Cowie Leading Women for Forbes Robertson At Boyd's



"Plum Blossom" in 'The Yellow Jacket' At the Brandeis



At the Orpheum Claude Gillingwater



Nigel Barrie in 'Nobody Home' At Boyd's



Ruth Noble At the Gayety



Carolina White At the Orpheum



Mona Wynne - At the Empress

NATIONAL censorship for moving pictures, as proposed by a bill now before congress, is engendering considerable heated debate, and not a little writing of arguments on both sides. The proposal is assailed from many points, one of the chief arguments of the opponents being that it is an infringement on state rights; that a national censorship of films will be followed by a national censorship of the theater, and this will continue until all amusements are brought under the regulation of some form of governmental oversight. One of the most recent of the written arguments in support of the opposition to the film censorship comes from a prominent film maker—for that matter, the greater part of the objections to the project are from the managers—who set up that it is an abridgment of the right of free speech. He contends, rather ingeniously, that "censorship" is the latest form of giving publicity to current events, and that any interference with its operations is in the direction of an attack on the free press.

This department of The Bee in times past has taken high ground against the creation of a public censor, either by the federal or state governments. It has been contended that public opinion will serve in the long run as the best possible form of criticism, and that the managers must in the end bow before this as ultimate. But the managers have so far outrun public thought it is almost a question as to whether the conclusion so carefully reached might not at this time be revised. If there be anything of the nature of a well grounded demand for public censorship of the movies, or the stage in any of its manifestations, it is because of the actions of the managers and producers themselves. For many months a rivalry has existed as to which could go the farthest in the direction of outraging decency, which could press the closest to the verge and yet be permitted to continue the exhibition. Several seasons ago at least three pornographic plays, some of them since done into films, were stopped by the police authorities in New York because of nauseous vulgarity of their action. Each of these plays pleaded for the right to show because it was dealing with "actual conditions." In each case the manager set up that he sought only to serve the public by producing a warning to the unsuspecting of the dangers that lurked in the shadows. The plain truth of the matter is that in neither did the manager have a thought above filling his purse with the money lured into his hands by the parade of actual filth. What is true of the stage is true of the movies. Producers have vied here with a purpose of making sensational appeals to public curiosity, and have achieved some wonderful results in the line. Such exhibitions lose their value from any standpoint except as appealing to the less worthy nature of the beholders, and are doubly dangerous, for they are patronized by the immature in far greater proportion than is the theater. Their only contribution is to the lowering of the general standard of morality, and as such they do not deserve to be countenanced.

It is interesting in this connection to record the fact that one great division of the amusement industry went seriously about the task of censoring itself. For many years burlesque flourished in different parts of the country, the local homes being generally classified as "variety," "honkytonks" and the like, and each in its own way affording a class of amusement not especially elevating and sometimes actually depraving. With the establishment of the great burlesque circuit combination, under the name of the Columbia Amusement company, came a condition that could not long exist. Burlesque was lifted from the obscure theaters and set on a plane where it attracted more general attention. Not very long time was needed to convince the men at the head of the new enterprise that the old form of "entertainment" would have to be considerably altered, if it were to survive. So they set about with the deliberate purpose to "clean up" and the burlesque of today is no more like the burlesque of half dozen years ago than day is like night. It has truly been elevated, its objectionable features

have been done away with, and it now affords clean, and diversified entertainment. The managers, whose money is in the game, realized quickly that their patrons did not want the risqué, and that fun could be easily made without mixing it with smut, and they are profiting thereby. Patronage is steady and they are finding a growing clientele among a class they never could have had under their original plan of operation. It will be good for the theater and the movies, too, when the example of the burlesque men is generally followed.

Great and widespread regret has followed the announcement that Forbes Robertson, who appears for the last time in this city at the Boyd tomorrow night and Tuesday and Wednesday, is making his farewell tour of America. An actor of such commanding talents, magnetic personality and spiritual insight can not well be spared from the stage in these days when great actors are rare. His career has been devoted to all that is best in the theater and his portrayals and production have set a new standard of the highest sort.

His fine presence, his command of the technic of acting, his beautiful voice, his great intellectuality and his indisputable genius have placed him at the head of his calling. During his long career of forty years, he has been associated with the few great actors of the period and his art combines all that is best in the old and the new schools. He has appeared in every style of drama and comedy and is equally at home in the classic as in the ultra-modern. Forbes-Robertson has made nine visits to America, and has been seen in this country in many of his great successes. He is now 62 years old and has decided to leave the stage while still in full possession of his powers which have made him famous throughout the English-speaking world. He will be supported by his English company of fifty players, including Miss Laura Cowie, the 23-year-old leading woman who was so highly praised whenever she appeared with Sir Johnston last season. "Hamlet" will be played Monday night and Wednesday matinee. "The Light That Failed," on Tuesday, and "The Third Floor Back," on Wednesday.

Forbes-Robertson's Hamlet, in accordance with the acting standards of today, he employs naturalistic methods in speech and in stage business, but he is artist enough to employ them only so far as is possible without marring the poetic and romantic beauty of the masterpiece. He blends the poise and deliberation of the older school of tragedy with the more direct and simpler methods of the present day, and thus produces an artistic whole which impresses us who are of today as wholly true to nature, and yet in the highest degree poetic and beautiful. His Hamlet lives and is in all things essentially human. Forbes-Robertson employs numerous readings and bits of stage business which are interesting and illuminative. Many of them are new and all of them show how carefully, thoroughly and intelligently the player has studied the character of Hamlet. His reading of the longer soliloquies is in every instance marked by the finest possible moderation, intelligence, and naturalness. He is merely thinking aloud, the audible sighs of a man who had suffered great sorrow and who feels in some indefinable way that conditions around him are not what they should be, with that dramatic intensity the speech demands but never with aught of rant about it.

"The Yellow Jacket," a romantic comedy which will be presented by Mr. and Mrs. Coburn at the Brandeis theater three nights beginning February 3, is a play unique in the annals of the American stage. George C. Hazelton and Ben-rimo took from the Orient beautiful poetry, quaint humor, gorgeous settings, and colorful costumes, and combined them with a delightful entertainment enacted in a stage setting copied from

that of the most popular theater in Canton, China.

During the five months' run of this piece at the Fulton theater, N. Y., it was hailed with enthusiastic approval by people possessing every different kind of viewpoint. Thus one critic said: "It is so realistic that one can almost smell the hop." Another said: "Poetry and passion, dusk and dawn, a bewildering dip into all that is picturesque and original." An eminent writer finds it: "A song carved in animated ivory, flaming and tingling with little lightning bolts that ignite the fancy and captivate the senses." In the words of one New York reviewer "The Yellow Jacket" is the finest play on Broadway since Peter Stuyvesant brought his wooden leg."

It is evident from the diverse praising criticisms, of which the above are a mere sample, that "The Yellow Jacket" is that rare flower of the theater, a play that is limited to no one variety of outlook or school of thought. Indeed in about one hundred opinions, noted for curiosity's sake, from representatives of the arts and professions, it was found that hardly two resembled one another. All liked "The Yellow Jacket" for different reasons, which was all very well from the manager's viewpoint—as long as all liked it.

Mr. and Mrs. Coburn bring to this city the original production, all the gorgeous costumes that go to make the stage pictures dazzling in their Oriental brilliance, the unique accessories, the effective music written by William Purst and played by a special orchestra carried on tour.

Salem Tutt Whitney, colored star, is headed this way along with the noted Smart Set company. This popular organization, which can boast of more singers, dancers and fun-makers than any organization now before the public, will be the attraction at the Brandeis theater for four nights, beginning tonight, with a matinee Wednesday. The vehicle will be the musical comedy hit, "George Washington Bullion Abroad." The aggregation is composed of forty artists, who can be depended upon to provide endless fun and merriment. In the way of scenic investiture the production is also well equipped. In fact every department has been carefully looked after, with the result that a performance calculated to please anyone is assured. At least a dozen songs are distributed during the play, which include "Love Me Anywhere," "Kentucky Blues," "Smiling Sam," "Don't Do that to Me, Dear," "Back to Dixie," "Dear Old Southern Moon," and many others. The dancing numbers are out of the ordinary and J. Homer Tutt and Blanche Thompson will again support Mr. Whitney, also a chorus of sweet singers.

"Nobody Home" is commended to us as one of the most delightful musical comedies the stage has had for years. It is to be presented to the playgoers of Omaha at the Boyd theater next Sunday night for three nights under the direction of Elizabeth Marbury and F. Ray Comstock, and comes here with the endorsement of a run of six months in New York, four months in Boston and three months in Chicago. The original cast will be seen intact headed by England's foremost comedian, Lawrence Grossmith. Zoe Barnett, Charles Judica, Maude Odell, Quentin Tod, Mignon McGilley, Coralie Blythe (Vernon Castle's sister), George Lydecker, Carl Lyle, and George Allyn McEbin, Helen

Clarke, Gertrude Waikel, Elizabeth More, Helene Wallace, Rena Manning, Anne Kelly, Beatrice West, Elaine Ford, Mae Manning, Patrice Clarke, Lester Greenwood, Frank Rosa, Wilbur Rodier, Samuel Miller, Theodore Burke, Robert Childers and Harry Miller. The situations are so funny that there is one long, lingering laugh from the rise to the fall of the curtain, intermingled with more song bits than you've ever heard in one musical comedy. Among them are "Why Take a Sandwich to a Banquet," "Any Old Night," "The Magic Melody," "San Francisco Fair," "Red, Beautiful Red," "You Know and I Know," "Keep Moving," and many others.

One of the special features of the performance is the dancing done by Quentin Tod and Helen Clarke. These two dancers are the latest "finds" of Elizabeth Marbury, who managed and was responsible for the success of Mr. and Mrs. Vernon Castle. The scenery and stage decorations were designed and planned by Miss Elsie De Wolfe and will be much appreciated because of their artistic and unusual appeal. This is the first time Miss De Wolfe has designed anything for the stage, and it was only through her friendship for Miss Marbury that she planned the work for "Nobody Home." The chorus is composed of the prettiest girls Miss Marbury could find. There will be an augmented orchestra for the engagement at the Boyd.

For a stellar attraction this week, the Orpheum is to offer Claude Gillingwater. No dramatic star in vaudeville is better liked than Claude Gillingwater. His new vehicle, "The Decision of Governor Locke," was written for him by Ethel Clifton and Brenda Fowler. It is a political play showing to what extremes a politician will resort in order to achieve an end. "Sayings and Songs" are to be contributed by Harry Hines. In the sketch, "Green Goods," Arthur Stone and Marion Hayes are said to be extremely funny. "Marvelous" is the adjective most frequently used by reviewers to describe the work of the Six Schiovanis, a troupe of gymnasts who offer what is termed "strenuous comic novelty." Olga Cook is a singing comedienne who was featured in several of the Winter Garden shows in New York. Three attractive young girls are the Natalie Sisters—one a pianist, another a cellist and a third a violinist, and each gifted. Do you know the old Italian

city, Pisa, is wonderfully beautiful! It will be shown in motion pictures by the Orpheum Travel Weekly. There will also be views of the Buddhist temple in Peking, as well as scenes in Spain.

For the week of February 6 the Orpheum has three headliners scheduled on the bill. Lillian Klumbury is making her first vaudeville tour in "The Coward," a playlet by Ethel Clifton and Brenda Fowler. George Whittier and Sadie Burt, typical vaudevillians, will come with a smart patter and song turn, and Arthur McWaters and Grace Tyson, a light comedian and pianist, have a new act they call "Review of Reviews."

The "Maids of America" is said to be the largest ever to play the Gayety theater in this city. It has a number of new and novel electrical effects never before been seen in a production of this kind. The gowns worn are the most elaborate ever to grace a burlesque stage. The cast is headed by Al K. Hall and Don Barclay, both stars, but now featured with the "Maids of America," playing the eccentric creations of George Totten Smith, "a snowman" and "red hot stove." The vehicle is called "The Girl from Starland," and abounds in witty sayings and laughable situations. It is said that the chorus of twenty-four of the prettiest dancing girls ever seen on any stage is the best of the management of the "Maids of America," and they have been allotted a long program of songs and dances with a chance for elaborate costuming. Hall and Barclay are surrounded by a capable cast of well known people. Elma Engel, direct from the Winter Garden, Berlin, is the prima donna, pretty Mae Mack is the soubrette, and reporia have it that she is as "lively as a cricket; Ruth Noble, Carrie Cooper, Burney Norton, Joe Ward, Arthur Brooks, Harry Lang, Ed Weidon and the Temple quartet. A high class olio of standard vaudeville acts will be offered between the acts. Today's matinee starts at 3 o'clock. Ladies' dime matinee daily, beginning tomorrow.

"The Witches Hour," written by Augustus Thomas and played with great success by John Mason, will be presented by the North Bros. Stock company at the Krug theater for a week, starting matinee today. Genevieve Russell, after a week of rest, the first she has had since coming to Omaha will appear with her co-star, Sport North, on leading roles. This is a play in which Miss Russell and Mr. North take a particular interest. "Big Bill" Turner, an Omaha "boy," has joined the North players and will make his debut this week as the gambler in the play. He weighs 300 pounds and is something of a comedian. Anna Henderson, who made a favorable impression last week in "Thorns and Orange Blossoms," will be seen in another leading part. The full strength of the company has been cast for this week's bill. Seats for the entire week will be on sale today. Family matinees on Thursday and Saturday. Another program by the Chicago Ladies' orchestra. The policy of politeness and preparedness prevails at the Krug every day.

The story told in "It Pays to Advertise," which appears at the Brandeis theater for three days, beginning February 10, has to do with a rich young man, who, coerced into a business career, elects to enter it through the medium of a publicity campaign that embraces love, printer's ink, and the soap industry, and his methods and manner of accomplishment are so ingenious as to make for almost continuous merriment through three acts, in which Messrs. Megre and Hackett have written their play.

A musical program is offered at the Empress for the first half of the week, beginning January 30. Probably the leaders in the melody of skilled performers who will entertain will be the Five Musical Germans, featuring "The Boy With the Baton," who directs. Although but a boy in years, he is a musician of wide and varied experience. Baron Lechter gives a wide selection of songs at the piano. Gene and Kathryn Krug are comedy singers who keep the audience in uproars of laughter. Montrose and Sardell present a novelty in bicycle riding and dancing. Last, but not least, the second chapter of that fascinating drama, "The Strange Case of Mary Page," featuring Edna Mayor and Henry Walthall, will be shown. Other pictures, both serious and comic, are shown.

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